

# F E D E R A L H A R M O N Y;

C O N T A I N I N G,

I N A F A M I L L I A R M A N N E R.

T H E R U D I M E N T S O F P S A L M O D Y,

T O G E T H E R W I T H A

C O L L E C T I O N O F C H U R C H M U S I C;

(*Most of which are entirely, new.*)

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B Y A S A H E L B E N H A M.

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T H E T H I R D E D I T I O N.

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N E W - H A V E N : Printed and Sold By A B E L M O R S E ;  
M , D C C , X C I V .

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**T**HE Publisher cheerfully presents the following Collection of Music, (without either Gloss or Comment) to the inspection of the Public; if it meets with their approbation, his most sanguine Wishes are answered; If not, the Consequence is obvious.

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# SCALE of MUSIC

G.Cliff  
4 line, g  
4 space, e  
4 line, d  
3 space, c  
3 line, b  
2 space, a  
2 line, g  
1 space, f  
1 line, e

## Counter:

5 line, g  
4 space, f  
4 line, e  
3 space, d  
3 line, c  
2 space, b  
2 line, g  
1 space, f  
1 line, e

## Tenor:

5 line, f  
4 space, e  
4 line, d  
3 space, c  
3 line, b  
2 space, a  
2 line, g  
1 space, f  
1 line, e

## Bass:

5 line, g  
4 space, g  
4 line, f  
3 space, e  
3 line, d  
2 space, c  
2 line, b  
1 space, a  
1 line, g

G	sol
F	faw
E	law
D	sol
C	faw
B	mi
A	law
G	sol
F	faw
E	law
D	sol
C	faw
B	mi
A	law
G	sol
F	faw
E	law
D	sol
C	faw
B	mi
A	law
G	sol
FF	faw

line in Treble and the fifth line in Counter are a unison  
and are a fifteenth above G the first line in Bass.

When the G.Cliff is used in Counter its connection with the  
other parts is the same as the Tenor.

## Explanation.

The G.Cliff is placed on the second line in Treble, Counter and Tenor, which gives it the name of G.

The C.Cliff when used is placed on the third line in Counter, and gives it the name of C.  
The F.Cliff is placed on the forth line in Bass and gives it the name F.

The seven first letters of the alphabet are called the musical letters, they represent the lines and spaces where on music is written, and indicate so many distinct sounds, one above another, and are used in finding mi the master note, by beginning at the first line naming both lines and spaces by the letter as upward.

The scale shows how the four parts of music are connected.

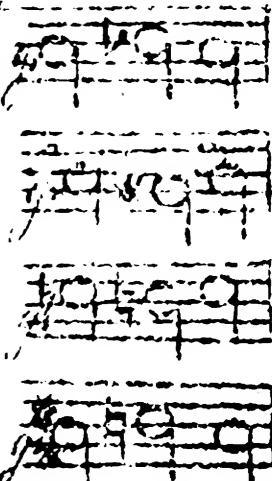
Observe that G the forth space in Bass, second line in Tenor, and first space in Counter, unite in one G. at the right hand, consequently they are one sound, and are an eighth above G the first line in Bass. G the second line in Treble and the fifth line in Counter are a unison

and are a fifteenth above G the first line in Bass.  
The natural place for mi is in ... R  
but if b be flat me is in ... E  
if B and E. mi is in ... A  
if R.E. and A. mi is in ... D  
if B.E.A and D. mi is in ... G  
if B.E.D and G. mi is in ... C  
if F. be sharp mi is in ... F  
if E and C. mi is in ... C  
if F.C and G. mi is in ... G  
if F.C.G. and D. mi is in ... D  
if F.C.G.C and A. mi is in ... A

The order of singing syllables above mi are faw sol law faw sol law then mi  
below mi law sol faw law sol faw then mi again.

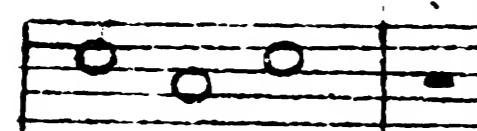
## Example

flat at the left of a note sinks it half a tone  
sharp at the left of a note raises it half a tone  
natural at the left of a note before made flat or sharp restores it to its primitive sound

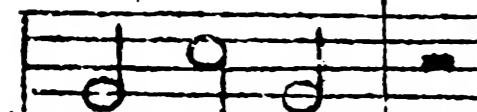


Notes. Rests.

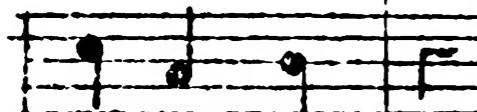
Seminibreve



Minimus



Crotchet



Quaver



Semiquaver



Diminution signs



Notes are marks of sound. One semibreve is equal in time to two minimi, or four crotchets, or eight quavers, or sixteen semiquavers, or thirty-two demiquavers.

Rests are marks of silence of the same length in time as the notes for which they stand.

Characters.

Dot or point



Figure



Choosing notes.



Mark of distinction



Stave



Ledger line



Brace



Slur



Single bar



Double bar



Close

Explanations.

at the right hand of a note makes it half as long again



shows that the three notes are to be sung in the time of two of the same kind without.

either may be sung, but not both by the same voice.

shows that such notes are to be sung very distinct and impartial.

five lines with their spaces whereon music is written.

is added when notes ascend more than a degree above, or descend more than a degree below the line.

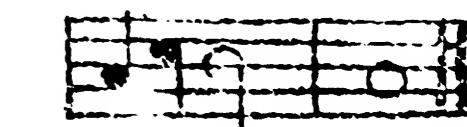
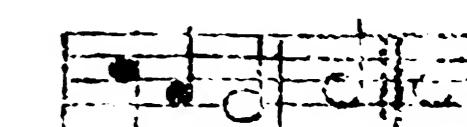
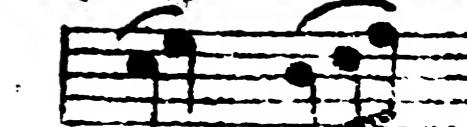
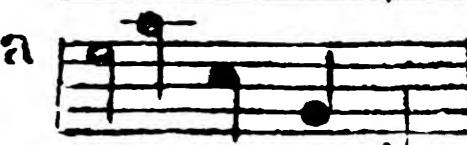
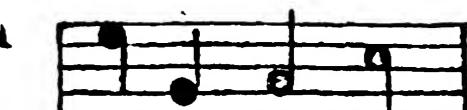
shows how many parts are sung together.

ties two or more notes together which are sung to one syllable.

divides the time into equal proportions.

shows the end of a strain.

shows the end of a tune.

Examples.

## Character.

**Repeat.** :S: Shows that the music between it and the following double bar or close, is to be sung over again.

**Figures.** 1 2 Shows that the note, or notes, under figure 1 is to be sung before, and the note, or notes, under figure 2 when repeating; if slurred together, all are to be sung when repeating.

## Explanations.

## Examples. 9

**First.** C contains one semibreve, or its quantity, between each single bar, and four beats, two down, and two up, four seconds of time.

**Second.** C contains one semibreve, and four beats, three seconds.

**Third.** C contains one semibreve and two beats, one down and one up, two seconds.

**Forth.**  $\frac{2}{4}$  contains one minim and two beats, one second and an half

## TRIPLE TIME, MODO'S.

**First.**  $\frac{3}{4}$  contains one pointed semibreve, or its quantity between each single bar, and three beats, two down, and one up, three seconds of time.

**Second.**  $\frac{3}{4}$  contains one pointed minim, and three beats, two seconds.

**Third.**  $\frac{3}{8}$  contains one pointed crotchet, and three beats, one second and an half.

10 Characters.

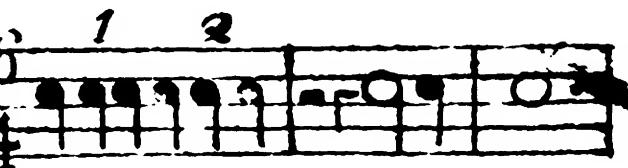
*Explanation.*

*Examples.*

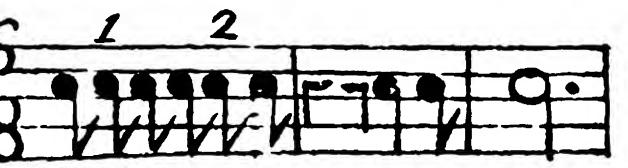
*Keys.*

### COMPOUND MOODS.

First, 6 Contains six crochets in each bar,  
and two beats one down and one up  
4 two seconds.



Second, 6 Contains six quavers and two beats, 8 one second and an half.

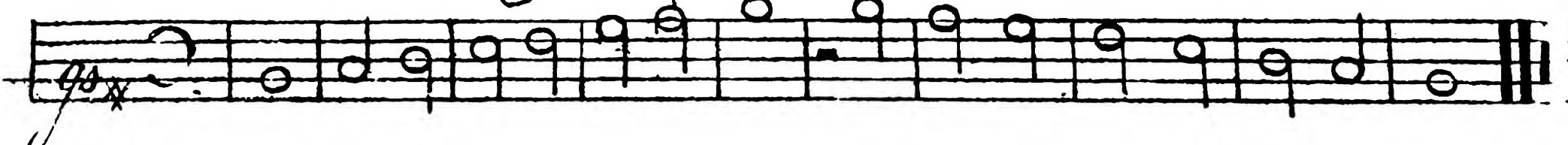


N.B. the hand falls at the beginning of a bar in all moods of time.

Notes of syncopation; are those that are driven through, or out of their proper order in the bar, which requires the hand to be put down, or up while sounding.



### Eight Notes



There are two natural keys in music, C the sharp, or major key, and A the flat, or minor key. If the last note in the bass is the key note, which is the first above, or below mi, if above it is a sharp key, if below it is a flat key; or if the last note of the bass is faw, it is a sharp key, if law, it is a flat key.

*Sharp Key. Flat Key.*

7 mi	7 sol
6 law	6 faw
5 fol	5 law
4 faw	4 fol
3 law	3 faw
2 fol	2 mi
Key faw	Key law

# GENERAL DIRECTIONS FOR LEARNERS.

It is requisite for all those who wish to make any tolerable proficiency in PSALMODY, first, to get a good understanding of its fundamental principles, contained in the Gamut. The learner may with propriety, at proper intervals, while attending to the rules, begin to cultivate his voice; by raising and falling the eight notes. He must observe, that between mi and faw, and law and faw, ascending, and between faw and mi, and faw and law, descending, are but half the distance as between the other notes. The mi, by many singers is improperly pronounced ~~an~~ree. It should be pronounced as with the short i; which is a medium between mi and my.

Sol ought to be pronounced sole: The other notes as they are spelled.\*

The learner must endeavor to make his voice as clear, round, and smooth as possible; neither forcing the sound as though he had no passage through the nose, nor yet blowing the sound between the teeth with the mouth shut.

\* Some I am sensible, have an objection to these directions; but I find by long experience, that it, as singers contract a habit of making sounds when singing by note, much so they make those sounds when singing by words. Let any one pronounce la or fa, and they will articulate near the end of the tongue, and the sound will be flat and insipid: But let them pronounce faw or law, and their articulation will be in the throat, where sound ought to be made; to render them commanding and agreeable. It having a longer passage through the sounding organs, comes forth more like the soft melody of a flute.

Most authors direct to avoid sounding through the nose, when in fact the nose is a necessary organ of sound.

Having committed the Gamut to memory, and become perfect in raising and falling the notes, the learner may proceed to practise upon some tune, which he is not to sing by words until he has completely learnt it by note. He must be careful to pronounce every word distinctly as possible; for where the words, are not understood, the beauty of the music is in a great measure lost.

A grammatical pronunciation is highly necessary and beautiful.

Vowels, which are silent in speaking are silent in singing, as e, in such words as often, soften, people. Almost all words ending in y, should be pronounced as if ending in e, as lofte, mighte, heavenle: But magnify, sanctify, certify, and some others are exceptions. The best and only rule for pronunciation in speaking or singing, is that which agrees with the strictest rules of Grammar.

A round, full pronunciation is most fashionable in speaking and is much the best in singing, as it tends to open and prepare the organs to render such sounds as are agreeable.

Accent is a certain emphasis of the voice upon particular notes or parts of a bar, and is a great embellishment to music when used with propriety: The first part of the bar is called the accent-ed part in all moods of time.\* In common time where the bar is divided into four parts, there

*Many singers, indeed I may say many young teachers are so biggoted in favor of accenting the first and third crotchets in a bar of common time (without paying any regard to the word) that they entirely destroy the design of accenting, and make their singing go like a person with one leg shorter than the other. Some have even gone so far as to practise accenting the first and third parts of a bar of treble time when it is only divid-*

may be a second accent on the fourth part. In any of the moods where the bars are sub-divided accents may with propriety be increased. This is undoubtedly the best general rule that can be given for accenting in music; because emphatical words and accented syllables generally fall on those parts of the bar, especially in Anthems, and such music as is set to particular words. However there may be instances where there ought not to be but one accent in a bar of common time. There may also be instances where there ought to be more than two accents in a bar of common or treble time; but this depends on the length of notes. There are instances likewise in which emphatical words and accented syllables fall on the unaccented part of the bar. The accent of music ought always to coincide with the accent of words, and not the words with the music. To accent a note which falls to an unemphatical word or an unaccented syllable, because it stands in the accented part of the bar, is making the words conform to the music, which destroys the sense of the words and renders the music unpleasing.

Let singers therefore, pay as much attention to the words, as an accurate reader would if reading them. In fine, to accent such notes as fall to accented syllables or emphatical words, let them fall on which part of the bar they may, is the best and most natural rule, and the highest perfection of accent.

The swell is a grace very ornamental to music, when well performed. It should be used by first striking a note with a soft voice, then gradually increasing the sound until half the time is ed into three parts which bring two accents together, and is as inconsistent in singing as in reading.

expired; then decrease the sound in the same proportion until finished. Hence a semibreve admits of a more extensive swell than a minim; a minim than a crotchet; a crotchet more than a quaver, &c. which is perfectly consistent: For if quavers were to be sounded as full as semibreves ought to be, it would be more like coughing than singing. Though every note should have its swell; yet, in my opinion, no one should have two swells, but where there are two or more notes of the same syllable. Each should have its distinct swell, and that to encrease on every note, especially if the other parts are engaged or engaging.

There are several other graces which have a pleasing effect, when executed in a curious and delicate manner; but as they are entirely impracticable for learners, I pass their explanation. Indeed, whenever they are learnt by any given rule, they appear so stiff and unnatural, that they ornament music no more than affectation does a gentleman: Such turns and humours of the voice as are easy and perfectly natural, are ornamental: Art is a good assistant when it has nature for its guide; but when it takes the lead it runs away with all the music. The turning of thirds up or down, ought carefully to be avoided, as it makes discords where the Composer did not design to have any: For instance, suppose any number of the upper parts to stand an eighth from the bass, then turning a third up or down will produce a ninth or seventh; or if they stand a third, then it will produce a second or fourth. To sing in concert the high notes in all parts should be sounded soft and clear: but not faint. The low notes full and bold; but not harsh. The voices for bass should be grave and majestic; for the tenor steady and engaging; for the counter soft and captivating; and for the treble, transporting and angelic; giving to the music life and spirit.

A solo should generally be sung soft, and peculiarly graceful. When the music fuses the strength of voice should increase on the engaged part or parts, while the others are falling in with spirit : In which case the pronunciation ought to be peculiarly distinct and emphatic. When words or music are repeated the sound should increase together with the emphasis.

The practice of singing soft will be much to the advantage of the learner ; as it gives him an opportunity of hearing and imitating his teacher; and is the most ready way to cultivate his voice and make it melodious. A perfect understanding of the time is of so much importance, that without it, 'tis impossible to perform accurately especially in a concert : hence arises the necessity of a motion of the hand (called the beating of time) in order to give every particular note and rest their due measure. The two first moods of common time have four beats in each bar and may be beat in the following manner, viz. First strike the ends of the fingers on the thing beat upon ; secondly, bring down the heel of the hand : thirdly, raise the hand a little \* and fourthly, raise it still higher, which completes the bar. The moods of treble time have three beats in each bar ; the motions to be as the three first in the first and second moods of common time. The third and fourth moods of common time, and the moods of compound time, have two beats in each bar, one down and the other up. Let it be observed that the hand is not to rest

\* That the pupil may better distinguish the beats in the first and second moods of common time, It may be well in raising the hand for the third beat to carry it a little to the left, and for the fourth bring it back to the first position.

in any position while beating time but to be constantly In motion. Finally, to sum up every grace and ornament in one, is to be easy and unaffected in voice, manner and expression: Fall naturally into the air of the tune and sentiment of the words, let them be of what kind they may and to execute them feelingly, without affectation, grimace, or any apparent efforts, but such as are expressive of the truths we utter.

*A Psalm from Mr. BARROWS Imitation of  
the Psalms of David.  
(FOR BABYLON.)*

Along the banks where Babel's current flows,  
Our captive bands in deep despondency stray'd  
While Zions fall in sad remembrance rose,  
Her friends, her children mingled with the dead.  
The tuneless harp, that once with joy we strung  
When praise employ'd, and mirth inspir'd the lay,  
In mournful silence on the willows hung;  
And growing grief prolong'd the tedious day.  
The barb'rous tyrants, to increase the woe,  
With taunting smiles a song of Zion claim;

Bid sacred praise in strains melodious flow,  
When they blaspheme the great Jehovah's name.  
But how in heathen chains and lands unknown  
Shall Israel's sons a song of Zion raise?  
O hapless Salem, Gods terrestrial throne,  
Thou land of glory, sacred mount of praise.  
If e'er my memory lose thy lovely name,  
If my cold heart neglect my kindred race,  
Let dire destruction sieze this guilty frame;  
My hand shall perish and my voice shall cease,  
Yet shall the Lord, who hears when Zion calls  
Overtake her foes with terror and dismay,  
His arm avenge her desolated walls;  
And raise her children to eternal day.

## A HYMN FOR WALLINGSFORD.

O Praise ye the Lord  
Prepare a new song,  
And let all his Saints  
In full concert join ;  
With Voices United  
The Anthem prolong,  
And shew forth his honor  
In music Divine.

2

Let praise to the God  
Who made us ascend,  
Let each grateful heart  
Exult in his king ;  
For God whom we worship  
Our song will attend,  
And view with complaisance  
The offering we bring .

3  
Be Joyful ye Saints  
Sustained, by his might  
And let your glad Song  
Awake with each morn ;  
For they who obey him  
Are still his delight,  
His hand with salvation  
The Meek will adorn.

4

Then praise ye the Lord  
Prepare a new song,  
And let all his saints  
In full concert join ;  
With voices united  
The Anthem prolong,  
And shew forth his honor  
In music divine.



In our -

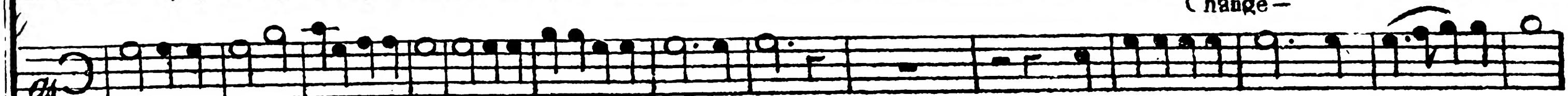
In our great creator let Israel re -- joice And children of zi ---- on be gla -- d in her king

In our - Let Israel rejoice.

out -

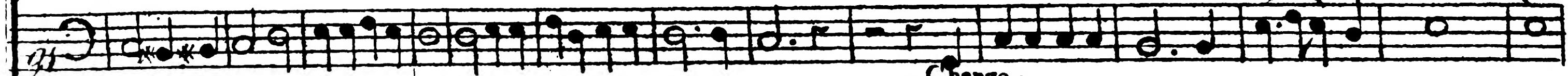
Admonition. Ps. 50.<sup>th</sup> D.W. P.M. Recd.

Change -



Sinners awake ye time <sup>wl</sup> may fools be. Awake before this dreadful morning rise.

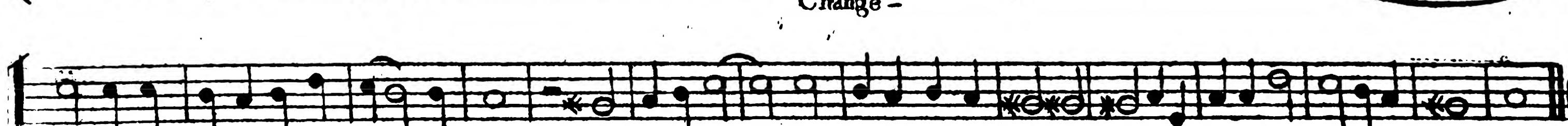
Change your vain thoughts your crooked works a - mend



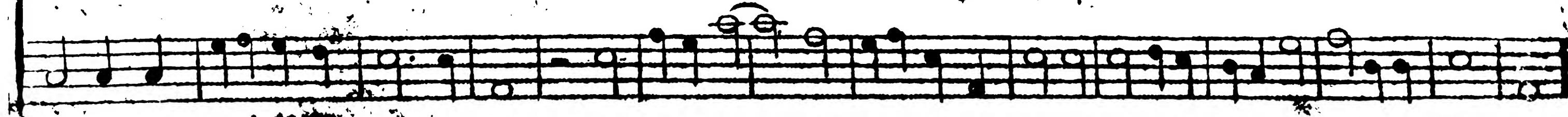
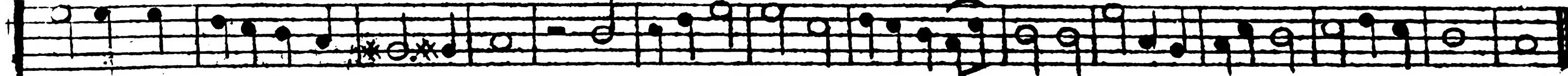
Change -



Change -



Fly to the Saviour make the judge your friend, Then join ye faints wake every cheerful passion; When Christ returns he comes for your salvation.



*Providence.* *Psi oy!"* D.W. L. M. Rand. 17.

Bass (Top Staff):

Deep in our hearts let us re - coid The deeper sorrows of our Lord Be - hold !

Alto (Bottom Staff):

Be - hold the ri - sing Be - hold -

Tenor (Middle Staff):

To over - bil -- lows roll To over - to over - whelm his ho - ly soul

Rehearsal marks: \* and \*\* are placed above the first and second systems respectively.

Performance instructions: "hol" is written above the first system of the bass staff.

Text below the music:

To over - To over - To over -

# *Amunda.*

P.S. 90<sup>m</sup>. D. W. L. M.

# Morgan.

Morgan.

Death like a river flowing stream, sweeps us away; our life's a dream An empty tale, a morning flow'r Cut down and wither'd in an hour.

*Silver-Spring. Ps. 73<sup>d</sup>. D. W. C. M.*

A single line of musical notation on a five-line staff. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns. A circled 'x' is at the beginning, and a circled 's.' is near the end. The staff ends with a double bar line.

A single-line musical staff showing a continuous sequence of notes and rests. The notes are primarily open circles (white note heads) on solid stems, with some black note heads and a few filled-in note heads. The rests are represented by vertical bars. The staff begins with a sharp sign (F#) and ends with a double bar line.

Were I in heavn wih ouc my God Twould be no joy to me And while this earth is my a -bode, I long for none but thee

Recovery. P. 118<sup>th</sup> D. W. C. M. Browning. — 19

A handwritten musical score for a single melodic line. The music is written on four staves of five-line staff paper. The notes are primarily quarter notes with various stems and ties. The key signature is D major (one sharp). The time signature is common time (indicated by a 'C'). The title "Recovery. P. 118<sup>th</sup> D. W. C. M. Browning. — 19" is at the top. The lyrics are written below the third staff:

Lord, thou hast heard my servant cry,  
And rescu'd me from the grave: Now shill he live & none can die.  
Now shall — If God resolve to save.

Trumpet. P. 17<sup>th</sup> D. W. I. M. Browning.

A handwritten musical score for a single melodic line. The music is written on four staves of five-line staff paper. The notes are primarily quarter notes with various stems and ties. The key signature is D major (one sharp). The time signature is common time (indicated by a 'C'). The title "Trumpet. P. 17<sup>th</sup> D. W. I. M. Browning." is at the top. The lyrics are written below the first staff:

My idle soul slumber in the ground, Till the last trumpet's joyful sound; Then burst the chains with sweet surprise, and in my Saviour's Image rise.

Well攸ield.

Ps. 148.<sup>11</sup>

D. W.

P. M. Morgan.

Ye tribes of adam join With heavn & earth & seas And offer notes divine To your ceasors praise.

Ye ho-ly throng

Ye ho-ly throng of an-gels bright In worlds of light begin the song.

Ye ho-ly throng In worlds

Ye ho-ly throng

## Fairfield.

S.

C. M.

21



The glorious armies of sky To the Omnipotent king. Triumphant anthems consecrate And hallelujahs sing.



Herr.

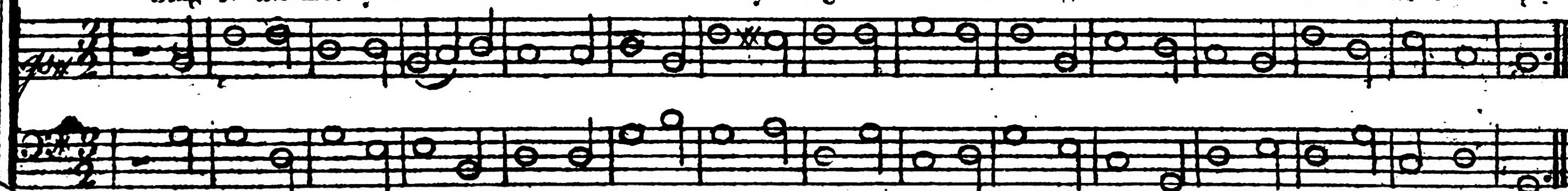
Pj. 96.

H. H.

C. M.



Sing to the Lord ye distant lands, Ye tribes of ev-ry tongue His new discover'd grace demands A new and nobler song.



O were I like a feather'd dove, And In - no - cence had wings; I'd fl - - - - - y, and

make a long remove, From all these rest - less things. From all these ref - - - - - t less things.

*S.*

The Lord, the sovereign King, Hath fixed his throne on high; O'er all the hea-  
vn-ly worlds he rules, And all beneath the sky.

Victory. 76<sup>th</sup> Hymn. D. IV. C. M. B. G. V. N. J. O. N.

Ho - san - nah to the prince of light Who clothed himself in clay Entered the Iron gates of death, And tore the bars away, and tore —

24

Sounding-Joy! Ps. 95<sup>th</sup> D. W. S. M. Morgan.

Jehovah

Com sound his praises abroad hymns of glory sing.

Jehovah is the sovereign God the universal king the universal king

Jehovah

Jesu!-Sound.

Ps. 47<sup>th</sup>

D. W.

C. M.

Attend him -

Jesus our God ascends on high His heavenly guards around

Attend him rising thro' the sky With trumpets joyfull sound with trumpets &c

Attend him -

Attend him

*Give or 29." P. 40." D. W.*

*L. M.*

*25*

There the dark & dismal shade Shall clasp their naked bodies round That flesh so di - li - cately fed Lies cold and moulders in the ground.

*Emmanuel 137" Hymn D W. L. M. First*

He dies, the heav'ns in morning flood Here -- - ses and appears a God Behold the Lord ascends on high No more to bleed no more to die

126.

Montgomery. Ps. 63.

D. W. C. M. Morgan.

Early my God in troub'lday I hast to seek thy fare My chrisly shincfain's away --- y without thy hearin' grace  
So pilgrims on the churching

So pilgrims - So pilgrims -

So pilgrims - So pilgrims -

I can't be beneath a burnin' sky.

Long for a coolin' fire

Long for a cooling stream at hand, long for a coolin' stream at hand & they must drak ord.

Long -

1 2

Symphony. Ps. 50." D. W. P.M Morgan. 27

Behold the judge descend his guanis are high Tempes & fire attend him down the sky Heaven earth & hell draw near all things <sup>come</sup> To hear his

:S:

justice and the sinners doom. But gather first my saints the judg commands Bring them ye an-- gels from their distant lares

Bedford.

Ps. 139."

D. W.

C. M.

Lord when I count thy mercies o'er They strike me with surprise Not all the sand that spreadeth there To equal numbers rise.

Coleridge.

Ps. 6."

D. W.

C. M.

In anger Lord rebuke me not. Withdraw the dreadful storm Nor let thy fury grow so hot Against a feeble worm.

St. Paulij. Ps. 5<sup>th</sup> D. W. C. M.

29

Handwritten musical notation for three voices. The top staff is in common time, the middle staff in common time, and the bottom staff in common time. The notation uses a mix of short vertical stems and horizontal dashes for note heads, with vertical stems extending downwards from the note heads.

Lord, in the morning, thou shalt hear my voice ascending high. To thee will I direct my pray. To thee lift up my eye.

Handwritten musical notation for three voices. The top staff is in common time, the middle staff in common time, and the bottom staff in common time. The notation uses a mix of short vertical stems and horizontal dashes for note heads, with vertical stems extending downwards from the note heads.

Aylesbury. Ps. 23.<sup>d</sup> D. W. S. M.

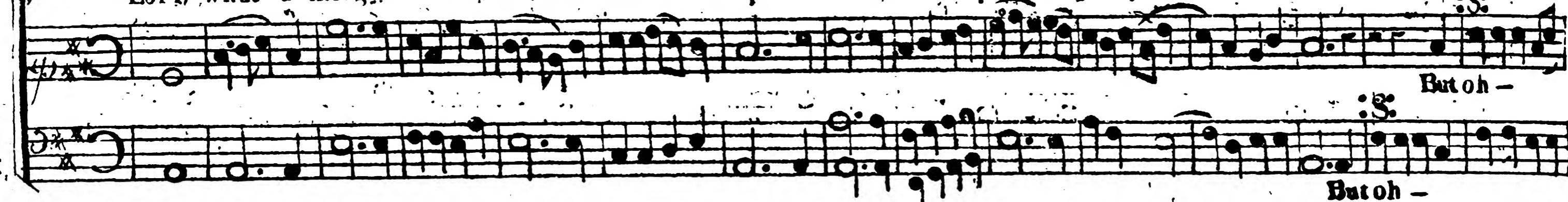
Handwritten musical notation for three voices. The top staff is in common time, the middle staff in common time, and the bottom staff in common time. The notation uses a mix of short vertical stems and horizontal dashes for note heads, with vertical stems extending downwards from the note heads.

The Lord, my Shepherd, is, I shall be well supplyd; Since he is mine, and I am his. What can I want be-side,

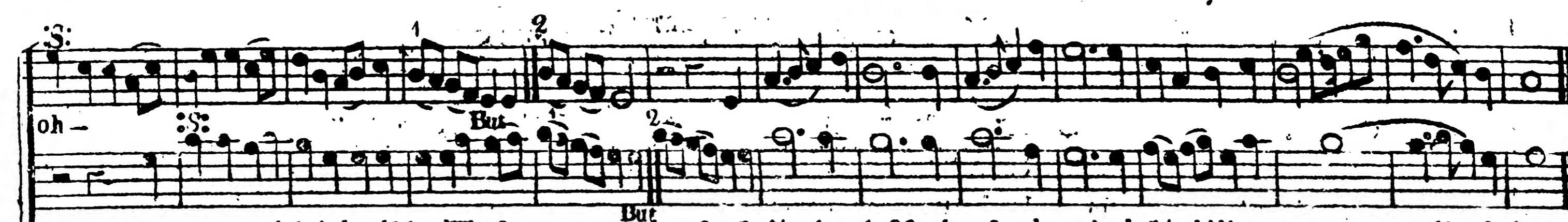
Handwritten musical notation for three voices. The top staff is in common time, the middle staff in common time, and the bottom staff in common time. The notation uses a mix of short vertical stems and horizontal dashes for note heads, with vertical stems extending downwards from the note heads.



Lord, what a thoughtless wretch was I, To mourn & murmur & repine, To see the wicked placed on high In pride & robes of outward line!



Butoh -



oh - But oh their end their dreadful end Thy sanctuary taught me to: On slipp'ry rocks I see them stand, And si'ry tilloo no - - - - - II below.



But

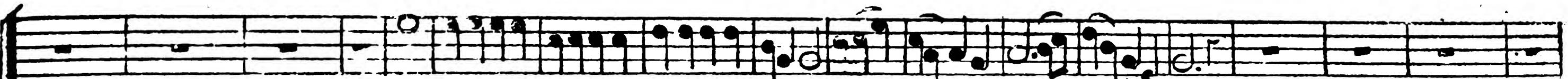
Cantor. Pj. 68. B. & T. L. M.

Swan

31

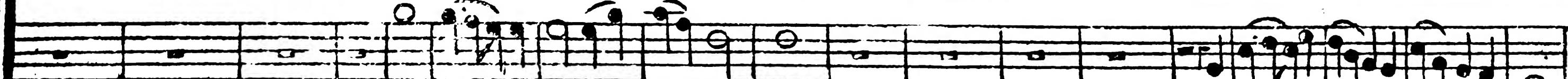


When marching to thy blest abode The wond'ring multitude survey'd The pompous state of the our God in rote s of magnify a ray'd



Loud Instruments between both troops a virgin train

Sweet singing levies led they an. Loud Instruments brought up the rear,



with voice and timbri l charm'd ear



Sweet singing

Sweet singing levites led y van Load Instruments brought up the rear betwē a but the trups a virgin train with voice timbrel  
charme ear

Sweet singing levites leu y evan

Sweet singing

*Attention. Hymn. 63. D. W. C. M.*

Ye living men come view y ground view y ground

Hark from my twi nbs a dolful sound my ears attend y cry

Ye living men come view y ground view y ground where you must shortly lie

Ye living men view y ground view y ground

Ye living men view y ground view y ground

Egypt. Ps. 105. B. & T. C. M. Swan

33

He call'd for darkness darkness came nature his summons knew Each lake and stream transform'd to bloody wading fishes new In putred

at pharaohs board and led at

floods throughout the land the pest of frogs was bread From noisum fens sent up to croak at pharaohs board and led.

at pharaohs board and led at

34

*Felicity.**Ps.*17<sup>th</sup>*D. W.**L. M.*

This life's a dream an empty show but the bright world to which I go Hath joyes substantial and sincere when shall I wake and find me there.

Old 100.<sup>th</sup>*Ps. 100<sup>th</sup>**D. W.**L. M.*

Ye nations round ye earth rejoice, Before ye Lord your sov'reign king Serve him with cheerful heart & voice with all your tongues his glori-

*Albany.* Pj. 19<sup>th</sup>. J. W. S. M. Edition.

35

Handwritten musical score for Albany tune, featuring two staves of music with lyrics. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are: "Be-hold the morning sun begins his gloriou way; His beams into all nations run & life & light convey & life & light convey." The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The lyrics are: "His beams, - His beams, - his beams, - & life, -".

*Wells.* Pj. 19<sup>th</sup> D. W. L. M.

Handwritten musical score for Wells tune, featuring three staves of music with lyrics. The first staff begins with a treble clef, a common time signature, and a key signature of one sharp. The lyrics are: "The heavens declare thy glory lord In every earthly wisdom shines; But when our eyes behold thy word we read thy name in fairer line". The second staff begins with a bass clef, a common time signature, and a key signature of one sharp. The third staff begins with a bass clef, a common time signature, and a key signature of one sharp.

*Saints Repose.*

L. M.



Then

Death is to us a sweet repose The bud was spread to shew <sup>e</sup> rose The cage was brok to let us fly & I will our happy nest un high,



Then said I -



Then said I -



sai-

let -

The said I to mount away & leavethis clog of heart lay Let wings of time more swiftly fly That I may joine singson high That



let -



let -

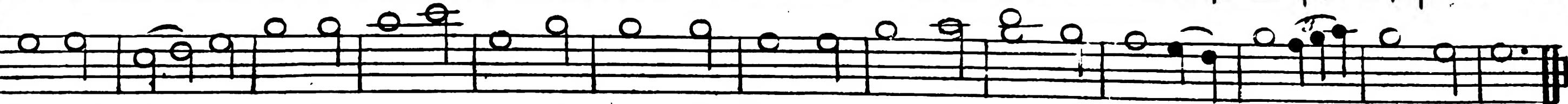
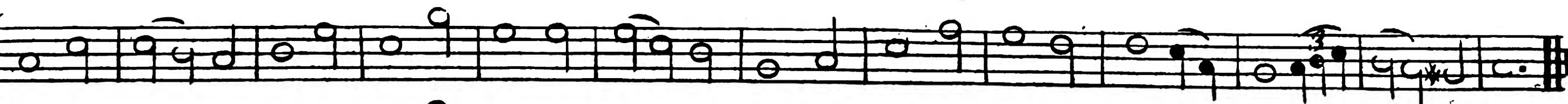
*Adoration.*

P.J. 88<sup>th</sup>

P. 11.

37

O God of my salva---tion hear My night---ly---groans.my daily prayr. That still implays my waft -- ing

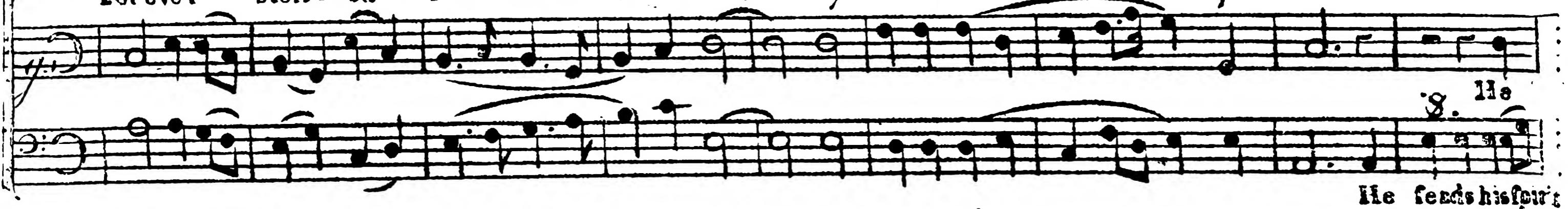


38

Trumbull. Ps. 144<sup>th</sup> D. W. C. M.



Forever bles--ed b-----the Lord My saviour an-----d my shield.



He feeds his spirit



He sends -

he

He sends his spirit with his word & armes me for the field.

he

And armes me for the field.



sends -

he

he

Babylon. Ps. 137.<sup>th</sup>

P. M.

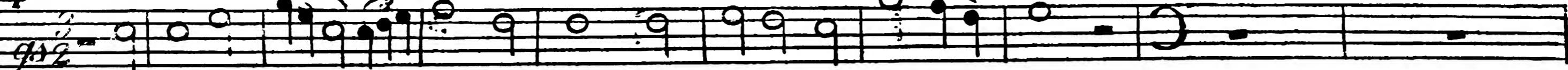
39.

A handwritten musical score for a three-part setting (Soprano, Alto, Tenor/Bass) in common time. The music consists of six staves of music with black note heads and stems. The lyrics are written below the staves. The first two staves begin with a soprano vocal line, followed by an alto line, and then a tenor/bass line. The third staff begins with a soprano line, followed by an alto line, and then a tenor/bass line. The fourth staff begins with a soprano line, followed by an alto line, and then a tenor/bass line. The fifth staff begins with a soprano line, followed by an alto line, and then a tenor/bass line. The sixth staff begins with a soprano line, followed by an alto line, and then a tenor/bass line. The lyrics are as follows:

Along the banks where babel current flow--- Our capt<sup>ive</sup> bands in deep despondence while Zions fall in sa<sup>rav</sup>e  
membrance rose; Her friends her children mingled with the dead; her friends her children mingled with the dead.

Pleasant Valley. Ps. 119<sup>th</sup> 16.<sup>th</sup> part. C.M. Morgan.

40



My soul lies cleav-ing' to the dust. Lord give me life di-vine

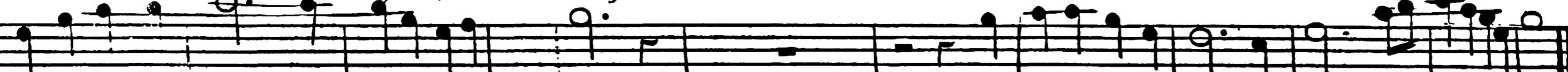


From vain de-sires

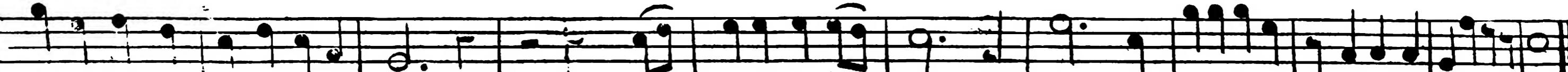


From vain de-sires & evry lust Turn

From vain de-sires, & evry lust, Turn off these eyes of mine. From vain de-sires & evry lust -



From vain de-sires and ev ry lust Turn off these eyes of mine.



every lust Turn off these eyes of mine.

From vain de-sires and ev-ry lust, from vain de-sires -



off these eyes of mine.

From vain de-sires and ev ry lust, from vain de-sires and ev ry lust turn off these eyes of mine

Request. Ps. 90<sup>th</sup> D.W. 8. C.M. M.Kyes. 41

Handwritten musical score for "Return O God of love return". The score consists of three staves of music in common time (indicated by a 'C'). The first two staves begin with a treble clef, and the third staff begins with a bass clef. The music uses a unique notation system where dots represent note heads and horizontal lines represent stems. The lyrics are written below the notes. Measure 1: "Return O God of love return". Measure 2: "Return O God of love return Earth is at a tiresome place". Measure 3: "How long shall we thy children mourn Our absence from thy face". Measure 4: "Return O God of love return". Measure 5: "Return O God of love return". Measure 6: "Return O God of love return".

Luisborough 8. Hymn 110.<sup>th</sup> D W. S. M Edson.

Handwritten musical score for "And must this body die". The score consists of three staves of music in common time (indicated by a 'C'). The first two staves begin with a treble clef, and the third staff begins with a bass clef. The music uses a unique notation system where dots represent note heads and horizontal lines represent stems. The lyrics are written below the notes. Measure 1: "And must this body die This mortal frame decay". Measure 2: "And must these active limbs of mine Lie mouldring in the clay". Measure 3: "And must this body die This mortal frame decay". Measure 4: "And must these active limbs of mine Lie mouldring in the clay". Measure 5: "And must this body die This mortal frame decay". Measure 6: "And must these active limbs of mine Lie mouldring in the clay". Measure 7: "And must this body die This mortal frame decay". Measure 8: "And must these active limbs of mine Lie mouldring in the clay". Measure 9: "And must this body die This mortal frame decay". Measure 10: "And must these active limbs of mine Lie mouldring in the clay". Measure 11: "And must this body die This mortal frame decay". Measure 12: "And must these active limbs of mine Lie mouldring in the clay". Measure 13: "And must this body die This mortal frame decay". Measure 14: "And must these active limbs of mine Lie mouldring in the clay". Measure 15: "And must this body die This mortal frame decay". Measure 16: "And must these active limbs of mine Lie mouldring in the clay". Measure 17: "And must this body die This mortal frame decay". Measure 18: "And must these active limbs of mine Lie mouldring in the clay". Measure 19: "And must this body die This mortal frame decay". Measure 20: "And must these active limbs of mine Lie mouldring in the clay".

42.

Waterford. Pf. 122<sup>d</sup> D. W. P. M. :S: Edson.

How pleasd and bles<sup>d</sup> was I, To hear the people cry, Come let us seek our God to day; :S:

Yes  
Yes with

Yes, with  
Yes, with

Yes, with  
No haste

Yes, with  
No haste

# Judgmentt. Anthem.

Morgan.

43

Hark you mortals hear trumpet

Hark, hark,

Hark the arch angels voice proclaiming Thou oldtim shall be no

sounding loud mighty roar

See purple banner flying

roll

more his loud trumpet his loud trumpet

Heavy judgment chariot roll

Cries of rumblerend noise

roll

roll

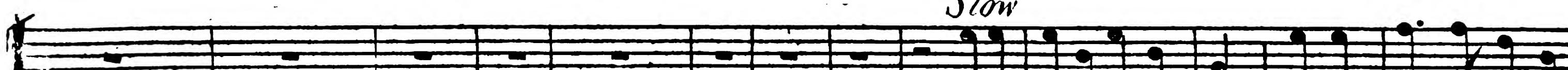
44



Heav'y sound of Christ victorious lo he braks throughyonder cloud



Slow



Is that he whodied on calyry that was pierced with the



midst ten thousand thou<sup>sd</sup> thou<sup>sd</sup> thou<sup>sd</sup> saints and angels see the crucifyed shined

*Lively**Slow*

45

Speaker tell us serp's you that wondred see he rises throughy air Hail him

Hail him O----- yes tis Jesuf hallelujah hallelujah

Hail him

g. *Very Lively*

O gestis jesus. g. O

hallelujah

Come quick O come quick

Come quickly hallelujah come Lord, come.

C

O come quickly O

40 slow

Soft

Happy happy mourners, happy mourners happy mourners Lo in clouds he comes he comes.

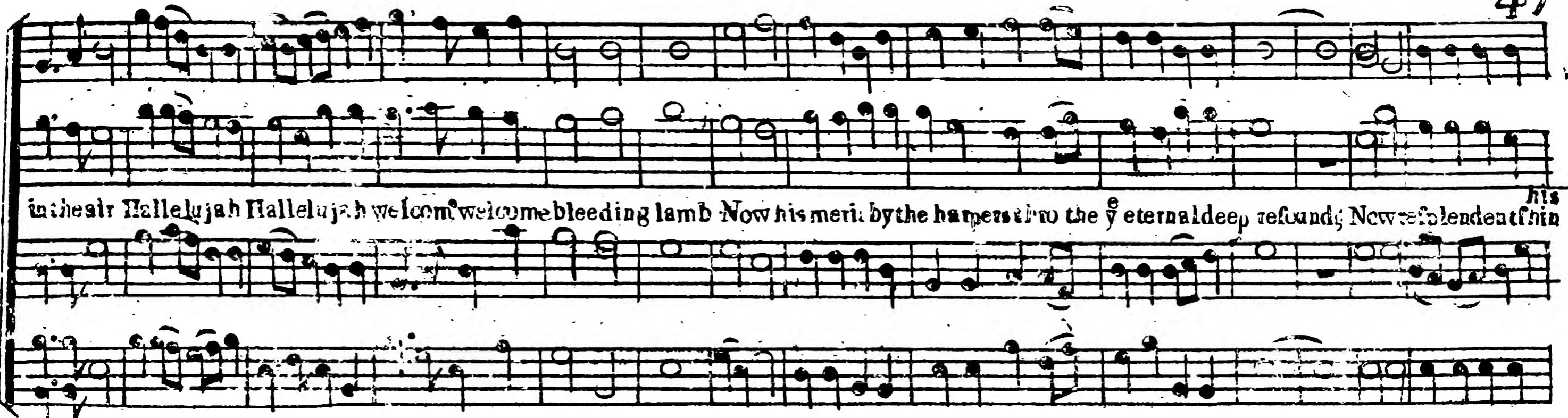
All you nations

now determine every evil to destroy

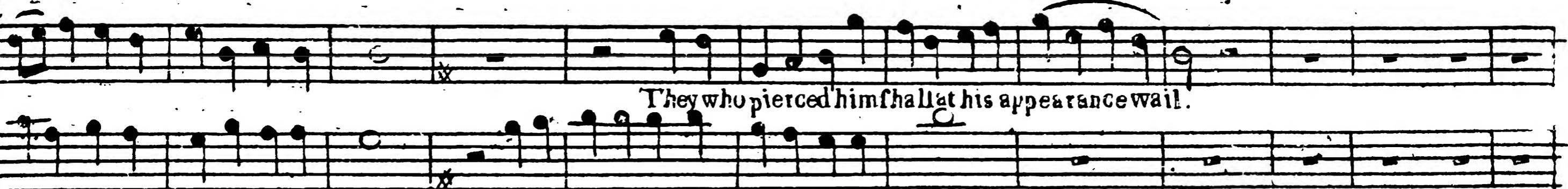
View him smiling

Loud

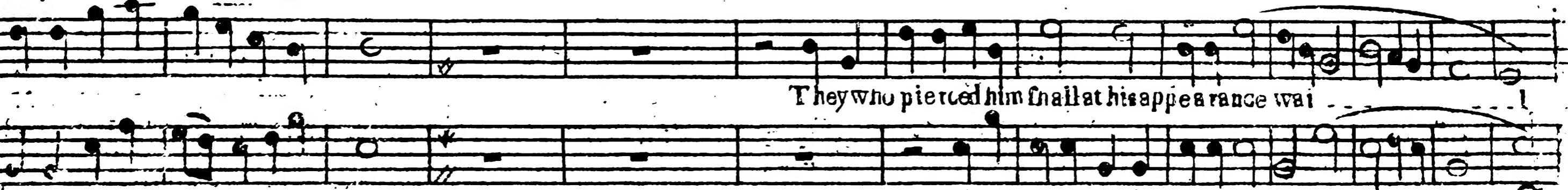
now shall sing him songs of everlasting joy. Now redemption long expected see in solemn pomp appear All his people once rejected now shall meet him



in the air Hallelujah Hallelujah welcome bleeding lamb Now his merit by the hammer to the eternal deep resound; New & splendid shin



nailprints Every eye shall see the wounds They who pierced him shall at his appearance wail



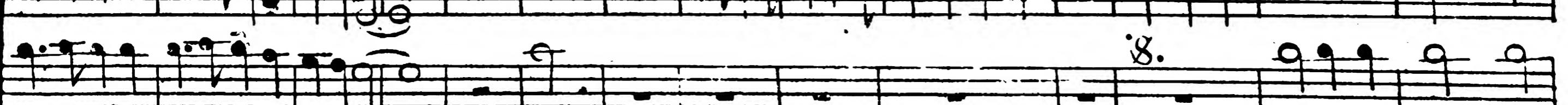
They who pierced him shall at his appearance wai

They who pierced him shall at his appearance wai



All wh<sup>t</sup> hate him must be shamed Heary trumpet proclaimyd day Come to judgment, come to judgment,

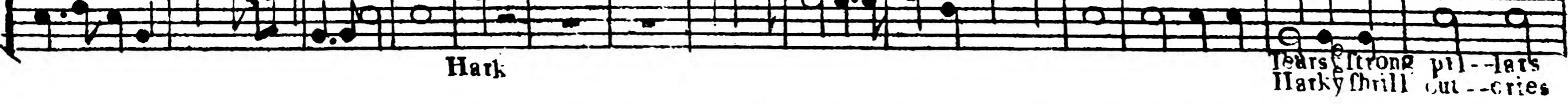
Evyl land sea & mountain heav n & earth shall flee away.



come to judgment stand before ye sun of man Hark swell s the solemn summons loud Tears strong pil - - - lais  
Harky shrill out cries



Hark the archangel



Hark

Tears strong pil - - lais  
Harky shrill out - - cries

of y cult of heaven Breaks up ola marble the repose of princes  
of y guilty wretches Lively bright horror and amazin; anguish.

Flames a lamund them  
gnawing within them See the Judges han<sup>10</sup> aris<sup>11</sup>

Seie y graves open  
Starethn their eyelids

and y bones a rising  
while y living wormies

*Brisk**Very Loud*

Fild with vengance on his foes Down to hell there no redemption by christ Iose soul must go Down to hell depart, depart, depart you cursed in

50

Very slow &amp; soft

Brigh.

S. Lively &amp; Loud

Hear ye favors wondrously come you and sum'd sinners home swift &amp; joyful in your journey to the p allace of your God

everlasting flames

See the souls that  
g. Joyes celest - tial

sat despis'd in celestial glories move Hallelujahs big w wonders praising Christ's eternal love Hallelujahs ill e cho throughy realms of light

hyr Hamonous in flying symphony resoun Angel seraphs harps and trumpets fixely sweet angelicoun Hail almighty ill great eternall

2 tones

Picinni.

147<sup>th</sup> Ps

D.W.

C. M.

51



With songs and honors sounding loud Adore thy Lord on high Over the heavens he spread his cloud & waters veil the sky He sends his showers of



He  
He sends his showers

He sends his showers of blessings down to cheer the plains below;

blessings down To cheer the plains below;

He makes the grass the mountains crown & corn in valleys grow.

sends his showers of blessings down To cheer the plains below;

blessings down To cheer the plains below:

52

Mortality.

Ps. 90<sup>th</sup> D. W.

S. M. M. Kyes

Our moments fly apace  
Nor will our minutes stay  
Swift as a flood our hasty days  
Are sweeping us away  
Are sweeping  
Swift as a flood our hasty days

Fiddlekin

Ps. 103<sup>e</sup>

D. W.

S. M. A. Cook

Our days are as the grass  
Or like the morning flower  
If one sharp blast sweep over the field  
It withers in an hour

*Crucifixion*Pf. 10<sup>th</sup> D.W.

C. M.

53

Handwritten musical score for "Crucifixion". The score consists of three staves of music in common time. The lyrics are integrated into the music, appearing below the notes. The first two staves begin with a treble clef, and the third staff begins with a bass clef. The lyrics are:

Jesus whom evry saint adores Was crucifyd and slain  
Behold the tomb Behold he...  
Behold the tomb its pray restores Behold he lives a gain  
Behold the tomb Behold he

*Sympathy*Pf. 69<sup>th</sup>

D. W.

C. M.

I. Cook

Handwritten musical score for "Sympathy". The score consists of three staves of music in common time. The lyrics are:

Now let our lips with ho - ly - fear And mourn - - ful pleasure sing The sufferings of our great high priest The sorrows of our king

34

All Saints Hymn. 31. D. W. L.M. Hall.

O if the Lord would come & meet My soul should stretch her wings in haste Fly fearless thro death's iron gate Not feel the terror,

Jesus can make - while on his - while on  
as the past. Jesus can make a dying bead Feel soft as downy pillows are While on his breast I lean my  
Jesus can make - while on his - while on -  
Jesus can make - while on his - And's breath

1 2

head I lean my head And breath and :||: and :||: and breath my life and breath my life out sweetly there.

1 2

While on his breast I lean : I lean my head And breath and :||: and

*Friendship.*

*D. W.*

*P.M.*

*I Cook.*

How pleasant

Each in their proper station move

with

How pleasant tis to see kindred & friends agree

With sympathizing heart :||:

in all the cases of life & love

How pleasant

& each fulfil their part

with

How pleasant

With sympathizing heart

with

# *Farewell. Anthem.*

## French

A handwritten musical score for a solo voice or instrument. The music is written on four staves, each consisting of five horizontal lines. The lyrics are written below the staves. The time signature changes frequently, indicated by '2' over '4' above the staff.

never to re turn I am going along journey never to return  
fare you well my friends fare you well

to return never to re turn fare you well fare you well my friends fare you well my friends

never to re turn to re - torn  
fare you well

hark hark my dear friends for death hath call-ed me and I must go and lie down in the cold and silent grave where y' mourner

ceas, from murning & y' prisoner are <sup>set free</sup> where y' rich & the poor are both alike Fare you well :::: :::: ::::

fare you well my friends

16. f. c. 6.